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LYNN  
UNIVERSITY

CONSERVATORY  
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ARTS  
CULTURE  
& IDEAS  
AT LYNN UNIVERSITY

2013  
2014

# Gingerbread Holiday Concert



**Sunday, Dec. 8 at 3 p.m.**

Sponsored by Bank of America  
Presented by the Lynn University  
Friends of the Conservatory of Music

**Tickets \$35**

general admission includes valet parking

*Tickets must be presented at the door for admittance. No entry without a ticket.*

Now in its eleventh year of spreading holiday cheer throughout the community, the annual Gingerbread Holiday Concert attracts parents, grandparents and kids of all ages to the Boca Raton Resort's Great Hall to enjoy seasonal classics performed by the Lynn University Philharmonia Orchestra. This annual event raises much-needed scholarship funds for the conservatory's most deserving, talented student-musicians who hail from all over the world.

Boca Raton Resort & Club | Great Hall | 501 E. Camino Real, Boca Raton



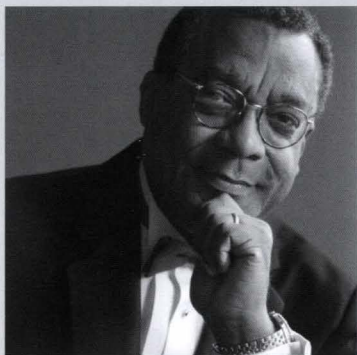
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## A Note to Our Patrons

We appreciate your attendance at this performance and ask that you observe these guidelines:

- Please **turn off pagers and cell phones**. Cell phone and pager use is strictly forbidden inside the auditorium.
- The use of **cameras or recording equipment** is not permitted during performances.
- Please **be quiet**. The intimacy and acoustical quality of our theatre means that any sound during a performance – even whispering or unwrapping a lozenge – will disturb other guests.
- For your safety and as a courtesy to our performers and your fellow patrons, please **do not leave the theatre** until the performance, including encores, has ended and the house lights have gone up.



## MESSAGE to our friends

Welcome to the 2013-2014 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 21st anniversary of the Lynn Philharmonia and our 4th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

This season, we welcome Maestro Guillermo Figueroa as the Philharmonia's new music director and conductor. Mr. Figueroa will make his debut at the November Philharmonia Concerts and will make a fine addition to the Lynn community.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please join us for a magnificent season of great music.

A handwritten signature in dark ink, which appears to read "Jon Robertson". The signature is fluid and cursive, with a large, sweeping "J" and "R".

Jon Robertson  
Dean



# JON ROBERTSON

## Dean

Jamaican born Maestro Jon Robertson enjoys a distinguished career, both as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a Bachelor of Music, Master of Music, and Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

He also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, former music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the music department at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

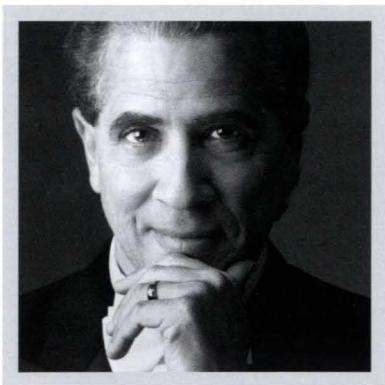
In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982 and is former chair of the Herb Alpert School of Music at UCLA.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He was a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at the Pianofest Austria at Bad Aussee, Austria; and most recently in South Africa, at the University of Stellenbosch International Festival.

Adding to the numerous awards received throughout his illustrious career, Robertson has received an Honorary Doctorate of Humane Letters from Loma Linda University, California for the cultural development of the Greater Inland Empire of San Bernardino County, California. Recently, he was awarded the lifetime achievement award from the National Society of Arts and Letters.

Robertson continues his guest conducting appearances nationally and internationally and performs regularly with the Cole-Robertson Trio.

He resides in South Florida with his loving wife, Florence Bellande Robertson.



## GUILLERMO FIGUEROA

### Music Director and Conductor

Guillermo Figueroa is artistic director of The Figueroa Project, an innovative organization that combines music with various other art forms. He is also music director of the Music in the Mountains Festival in Durango, Colo., and is the former music director of both the New Mexico Symphony and the Puerto Rico Symphony, with which he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

His international appearances as a guest conductor include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata (Buenos Aires), Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile.

In the U.S. he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Berkeley, Tucson, Santa Fe, Toledo, Fairfax and San Jose, the Juilliard Orchestra; and the New York City Ballet at Lincoln Center.

Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Plácido Domingo,

Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Arnaldo Cohen.

A Berlioz specialist, he created the most comprehensive Berlioz Festival in the U.S. in 2003 for the composer's bicentennial. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Águila. An advocate for new music, Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, Figueroa was concertmaster of the New York City Ballet, and a founding member and concertmaster of the Orpheus Chamber Orchestra, making over 50 recordings for Deutsche Grammophon.

Figueroa has given the world premieres of four violin concertos written for him: in 1995 the *Concertino* by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the *Double Concerto* by Harold Farberman, with the American Symphony



at Fisher Hall, Lincoln Center; in 2008 the *Violin Concerto* by Miguel del Aguila, commissioned by Figueroa and the NMSO; and in 2009 *Insula, Suite Concertante*, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He is a regular performer at the Santa Fe Chamber Music Festival, Music in the Vineyards in California and Music from Angel Fire.

Figueroa has recorded the *Three Violin Sonatas* by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.

In 2013, Figueroa joined the Lynn University Conservatory of Music as music director and conductor of the Lynn Philharmonia and as violin artist-faculty.

## LYNN UNIVERSITY Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for conservatory level symphonic training. Now in its 21st season, the Philharmonia continues to present high-quality concerts with a wide range of repertoire. The Philharmonia is directed by Maestro Guillermo Figueroa. The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993. In 1999 Lynn University took over the operations of the music division of the Harid Conservatory forming the Lynn University Conservatory of Music. As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and numerous public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press. Greg

Stepanich writes in the *Palm Beach Arts Paper*, "Both the first and fourth movements [Prokofiev *Symphony No. 5*] feature chattering motifs in the strings, music that sounds like sarcastic commentary on the previous bars, and the precision and ensemble of the Lynn violins was impressive. Just as impressive was the brass playing in the first movement in the chorale moment near the end; the trumpet tone in particular was round and rich, not merely loud and forceful, and it's that kind of detail that makes music deep rather than only entertaining."

Music directors of the Philharmonia have included such conductors as Albert-George Schram, Markand Thakar and Arthur Weisberg and many guest conductors including Jon Robertson, John Nelson, Gunther Schuller, David Lockington, Zeev Dorman and Joseph Silverstein.







### **Violin**

JunHeng Chen  
Wynton Grant  
Herongia Han  
Xiaonan Huang  
Julia Jakkel  
Svetlana Kosakovskaya  
Che Ho Lam  
Jennifer Lee  
Lilliana Marrero  
Cassidy Moore  
Alexander Nikolaev  
Yasa Poletaeva  
Francesca Rossi  
Oleysa Rusina  
Vijeta Sathyaraj  
Yalyen Savignon  
Kristen Seto  
Terrence Smith  
Yordan Tenev  
Delcho Tenev  
Marija Trajkovska  
Anna Tsukervanik  
Mozhu Yan  
Zenhong Yu  
Mario Zelaya  
Evgenia Zharzhavskaya

### **Viola**

Felicia Besan  
Brenton Caldwell  
Josiah Coe  
Roberto Henriquez  
Sarasa Otake  
Miguel Fernandez Sonnak  
Megan Yost  
Jesse Yukimura

### **Cello**

Natalie Ardasevova  
Patricia Cova  
Jared Cooper  
Akmal Irmatov  
Yulia Kim  
Doniyor Zuparov

### **Double Bass**

Joseph McCargar  
Jordan Nashman  
Amy Nickler  
Isac Ryu  
Carlos Villarreal

### **Flute**

Francisco Barbosa  
Jihee Kim  
Alla Sorokoletova  
I-Yun Tu

### **Oboe**

Asako Furuoya  
Kelsey Maiorano  
Rafael Monge-Zuniga  
Gregory Stead

### **Clarinet**

Anna Brumbaugh  
John Hong  
Carlos Ortega  
Fabiola Porras

### **Bassoon**

Hyunwook Bae  
Sebastian Castellanos  
Joshua Luty  
Ruth Santos

### **French Horn**

Mariah Avery  
Mateusz Jagiello  
Daniel Leon  
Raul Rodriguez  
Yao Shuyu  
Clinton Soisson  
Hugo Valverde Villalobos

### **Trumpet**

Ricardo Chinchilla  
Marianela Cordoba  
Brian Garcia  
Kevin Karabell  
Timothy Nemzin  
Mark Poljak  
Peter Smith

### **Trombone**

Mariana Cisneros  
Zongxi Li  
Jordan Robison

### **Bass Trombone**

Derek Mitchell  
Patricio Pinto

### **Tuba**

Jose Guimaraes  
Josue Jimenez  
Nicole Kukieza

### **Percussion**

Kirk Etheridge  
Blaine Inafuku  
Jesse Monkman  
Shaun Tilberg

### **Harp**

Deborah Fleisher



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# Wind Ensemble

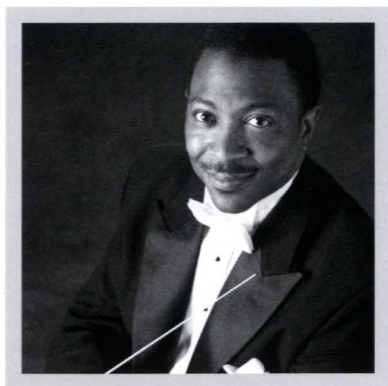
## The Wind Symphony, Movement 2

**Kenneth Amis**, director and conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Sept. 15 at 4 p.m.





## KENNETH AMIS

World-renowned composer-performer Kenneth Amis enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. *A Suite for Bass Tuba*, composed when he was only 15, marked his first published work. A year later, at age 16, he enrolled in Boston University where he majored in composition.

After graduating from Boston University he attended the New England Conservatory of Music where he received his Master of Music degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the board of directors for the American Composers Forum New England Chapter. In 2007 he was the composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Amis' music through performances with such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003, Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University's esteemed faculty, serves on the faculty at Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.

# PROGRAM

**Saturday, Sept. 15, 2013 at 4 p.m.**

Simphonie Militaire  
(1734–1829)

François Joseph Gossec

Sinfonietta (1873), op. 188

*Allegro*  
*Allegro molto*  
*Larghetto*  
*Vivace*

Joseph Joachim Raff  
(1822–1882)

## INTERMISSION

"La Vita" Symphony in Three Scenes (1998)

*La Sinfonia*  
*Una Poeta*  
*La Vita*

Yasuhide Ito  
(b. 1960)

Symphony for Winds and Percussion

*Bright, then dark*  
*Melancholy*  
*Stomp*

Donald Grantham  
(b. 1947)



# PROGRAM NOTES

**François-Joseph Gossec**  
*Simphonie Militaire*

**Notes by Kenneth Amis**

Music has always played an important and unique role in the promotion of national pride and patriotism during politically uncertain times. This was especially true during the French Revolution of 1789, when the bourgeoisie were desperate to affect the sense of purpose and kinship in the commoners who gathered together for inspiration and guidance in outdoor meeting areas. This proved to be the perfect opportunity for the cultural, technical and musical advancement of the wind band and its literature.

In September of 1789, a wind band of 45 players was formed for the purpose of performing at political demonstrations, rallies and propaganda festivals. This ensemble was five times the size of most military and court bands at the time and by the end of the year had grown to almost 80 players. François-Joseph Gossec, a successful composer of chamber music, symphonies, operas and choral works, was chosen to be music director for the newly formed Corps De Musique de la Garde Nationale. In an effort to procure sustained funding and personnel for this ensemble, a state-funded music school was formed where the ensemble could be placed in residence. This new school grew into what is now the famous Paris Conservatory.

Gossec was not only responsible for directing the Corps De Musique de la Garde Nationale, but was also charged with composing music appropriate for the ensemble to play at its various public functions. Since the music had to have popular appeal this resulted in musical works characterized by memorable melodies, conservative

harmonies, frequent dramatic dynamic changes and a use of timbre that was fresh and innovative for the time.

Written in 1793–94, Gossec's *Simphonie Militaire* embodies all the traits needed to be a crowd-pleaser. Most obvious among them is brevity. With a performance time of less than six minutes, it is quite a departure from Gossec's 90-minute *Requiem* premiered over 30 years earlier. The succinctness of the symphony was not only conducive to outdoor performances for the general populace but also a practical necessity for a man responsible for preparing programs under severe time and monetary constraints. The three movements of *Simphonie Militaire* are set in an appropriate fast-slow-fast arrangement and are an elegant representation of the moral-boosting functionality of wind band music of the French Revolution.

**Joseph Joachim Raff**  
*Sinfonietta*

**Notes from Wikia – Program Notes**

Typically for the music of Joseph Joachim Raff, this *Sinfonietta* has aspects that look both forward and backward in musical history. The handling of the ensemble and aspects of the harmony are modern for the time, yet it is reminiscent of earlier music in form and style. Raff especially realized the advance made possible by new key systems for wind instruments, and by the new valved horns. His scoring for wind in orchestral works is unfailingly clear and colourful. The flute duet texture that is often associated with Tchaikovsky (for instance, in *The Nutcracker*) was a feature of Raff's music much earlier. This is a true *Sinfonietta* for the typical wind section of a classical symphony orchestra: two each of flutes, oboes, clarinets, bassoons and French horns. This

is most decidedly not a piece of chamber music for a detet; still less is it a double wind quintet. The music is conceived like an orchestral symphony: the members combine to make a unit, submerging their individuality in the group. In many respects this *Sinfonietta* is the ancestor of numerous 20th-century works bearing that title. It contradicts the Romantic trend of creating larger, more grandiose, and more blended ensembles, but points toward the 20th century's interest in returning to small ensembles. Formally the work resembles the wind serenades of Mozart's time: a succession of movements in a genial, outgoing mood, with some resemblance to what might be called "symphonic form light." It is not a miniature work; it lasts 26 minutes, equal to many full-scale symphonies. The opening movement, *Allegro*, is contrapuntal in nature, and here the texture most resembles the conversational chamber music ideal. The high point of the *Sinfonietta* is the second-movement *Scherzo*, marked *Allegro molto*. This is as delightful as any Mendelssohn *scherzo* and is one of Raff's most masterly individual movements. The slow movement, a singing *Larghetto*, has an example of Raff's pre-Tchaikovskian flute duet texture, playing graceful triplets. Raff, who was considered a leading composer of his time by many commentators, was often criticized by the Liszt-Wagner crowd for his lack of emotionalism, particularly in slow movements, and that is the case here. Raff usually foregoes the opportunity to bare his soul or at least put on tragic accents in slow movements. Here he produces a simple and attractive extended song. The finale, *Vivace*, is a skipping and relaxed concluding romp.

## Ito Yasuhide

### "La Vita" Symphony in Three Scenes

#### Notes by Iso Yasuhide

In the past few years, Ito has been writing vocal music, becoming aware of the beauty of the Japanese language. He thought of applying this to band music, and this piece was born. What is "symphony"? What is "contemporary music"? What is the difference between popular music and serious music? This work is his answer to all these questions. *La Sinfonia* means "The Symphony." *Una Poeta*, quoted from his own vocal music, is "A Poet." "La Vita" has a different nuance from the English word "the life." What the music expresses is, as Arthur Rimbaud says, "Ma vie était le festin." *La Vita* was commissioned by the National Cultural Festival in Gita.

## Donald Grantham

### Symphony for Winds and Percussion

#### Notes by Donald Grantham

Symphony for Winds and Percussion is a work in three movements, the chief feature of which is a gradual shift in style from movement to movement. The first movement, marked "Bright, then dark," uses minimalist techniques and materials. The first part of the movement—the "bright" music—is entirely white-note. Chromatic pitches are gradually added, and the music darkens, thickens, and turns to minor. The movement ends with combination and interaction of the two contrasting materials—the bright material becoming darker, and the dark material lighter.

The second movement is slow and marked "Melancholy." Harmonically, it is an amalgam of the bright/dark characteristics of the first movement. However, jazz-inflected materials are gradually introduced, and as in the first movement, the two different styles interact and are combined in the movement's final section. A brief codetta serves as a transition to the final movement, which begins *attacca* from the second movement.

Jazz-influenced material entirely replaces the minimalist style in the third movement. Characterized as a "Stomp," the music is aggressive, swaggering and in swing rhythm throughout. The movement is divided into three large sections and concludes with a *Coda*. The main Stomp theme is introduced in low brass and woodwinds in moderate tempo, followed by a presentation of two highly contrasting themes. These three themes are expanded upon, developed and combined in the two sections that follow, with each new presentation being introduced by an *accelerando* to a dramatically faster new tempo.

*Symphony for Winds and Percussion* was commissioned by the West Texas State University Symphonic Band, Donald J. Lefevre, director.







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# Philharmonia Orchestra No. 1

**Jon Robertson**, guest conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Oct. 5, 2013 | Sunday, Oct. 6, 2013

# PROGRAM

Saturday, Oct. 5, 2013 at 7:30 p.m. | Sunday, Oct. 6, 2013 at 4 p.m.

Crown Imperial March (1937)

William Walton  
(1902–1983)

Symphony No. 38 in D major "Prague," K. 504 (1786)

*Adagio–Allegro*

*Andante*

*Finale (Presto)*

W.A. Mozart  
(1756–1791)

## INTERMISSION

Symphony No. 4 in E-flat major (1888 version) WAB 104

*Bewegt, nicht zu schnell*

*Andante, quasi allegretto*

*Scherzo. Bewegt - Trio: Nicht zu schnell*

*Finale: Bewegt, doch nicht zu schnell*

Anton Bruckner  
(1824–1896)



# PROGRAM NOTES

**W.A. Mozart**

**Symphony No 38 "Prague" K. 504**

**Notes by Anthony Suter**

It has been traditionally held that Mozart was fond of the city and people of Prague and considered them to be an erudite and musically savvy audience, though much of that fondness was probably predicated on the fact that the people of Prague were, generally speaking, on "Team Mozart" (the composer had a well-documented dislike for the French and was often annoyed at the fickleness of the Viennese, where his popularity went up and down regularly). Regardless, the so-called "Prague Symphony" (No. 38) was premiered in the eponymous city in 1787. It remains one of his most interesting and popular symphonies, owing to its richness of contrapuntal and harmonic exploration. The symphony is structured in only three movements, a departure from the more traditional four-movement form most common in the 18th century. In this work, the substantial and expertly wrought first movement balances out the other two; the balance would likely have been thrown out of proportion with the inclusion of the usual *Minuet*.

The first movement begins with a slow introduction, with stately and powerful iterations of the tonic chord—a kind of 18th century version of "power chords". This regal D major soon wanes, however; Mozart pulls this introductory section to the minor side, shading the music in a much darker hue. This is to become a very important aspect of the first movement, and by the time we reach the final cadence of the opening, our ears are resigned to this minor-mode world. Of course, Mozart begins the immediate *Allegro* in D major, and the piece begins to unfold with a syncopated theme in the low strings. This symphony, and this movement especially, contains a great deal of expertly crafted counterpoint (the adjective "contrapuntal" can be loosely defined as describing music in which

many different, independent melodic lines happen simultaneously, and any composer worth her or his salt has generally been expected to master this complicated kind of writing). Mozart deftly shows his expertise in counterpoint, guiding multiple lines into complex yet clear contrapuntal textures. Of course, the introduction's turn to the minor is called forth once again; the *Allegro* often slips into the minor mode, particularly with the second major theme. This major-to-minor (and back again) motion plays out over and over in the piece, even articulating itself in the recapitulation before the inevitable D major cadence at the end.

The *Andante* is a lilting, slower affair that offers a brief respite from the faster, fairly boisterous first movement. Though a contrast in tempo and mood, the movement is not any less harmonically adventurous. Mozart carefully constructs the movement around several interesting and colorful harmonic explorations, giving a sense of a beautifully crafted freedom throughout the movement. The amount of chromaticism in this G major movement is notable and very audible—perhaps even predicated somewhat by the melodic chromaticism at the very beginning in the violins.

The finale is a short but rollicking *Presto* cast in a traditional sonata form, and at many points is a showcase for the wind section in the orchestra, especially the flute. The texture shifts often, from full orchestra to just strings to just the choir of winds, adding a colorful contrast to the work as it moves forward. As if hearkening back to the major-minor polarity set up at the very beginning of the symphony, we once again hear Mozart letting the music slip fluidly between the two, though the changes have a much shorter shelf life in this movement. These quick changes of mode, combined with the many changes in texture, help propel the piece forward to its eventual and expected "last hurrah" (or, perhaps more fittingly, whatever the Czech equivalent would be ["poslední počín" – Ed.]).

**Anton Bruckner**  
**Symphony No.4 in E-flat major**

**Notes by James Keays**

The lives of Bruckner and Schubert offer an interesting comparison. Both were the sons of teachers, and each in turn became a teacher during a part of their lives. Both received a choir school education, and both had a close circle of friends who offered encouragement in what they perceived as constructive criticism. At almost exactly the same age, each perceived the need to study theory with Simon Sechter. Here is where the parallel ends because Schubert didn't live long enough to begin his lessons and Bruckner studied diligently for six years.

After completing his studies with Sechter, Bruckner went on to another teacher in order to gain an understanding of orchestration. Finally, at the age of 40, he considered himself to be musically well educated and able to begin his mature compositions. Nearly all of Bruckner's creative energies from that point through the end of his life went into the composition of symphonies. In choosing to become a symphonic composer rather than a church music composer, Bruckner faced three major problems, which followed him throughout his life.

The first problem had to do with his inability to become accepted by the leading Viennese orchestra, the Vienna Philharmonic. The musicians set a pattern by rejecting his first symphony as "wild and daring." The second was dismissed as "nonsense" and "unplayable," even though it has been praised by Liszt. Of the nine symphonies he wrote, only Symphony No. 4 and Symphony No. 7 received successful premieres.

His well-meaning friends, pupils and colleagues were the second source of his trouble. They continually suggested improvements in the scores designed to make them more acceptable to the public. Bruckner's personal insecurities made him a victim of self-doubt. As a result, he either personally made or allowed his pupils to make cuts, revisions and re-orchestrations in attempts to make the works more palatable to the orchestras and the public. The revisions had much the opposite effect, for the works were now appearing with important parts missing. They were shorter, but also formally less intelligible, and some of the complaints by the critics were probably justified. Fortunately, Bruckner regarded the revisions as makeshift and in 1892-93 had all of his definitive manuscripts bound and sealed for delivery to the Vienna Court Library upon his death.

Bruckner's third problem came about because he had proclaimed himself a Wagnerian. He attended the world premieres of *Tristan*, *The Ring*, and *Parsifal*; made frequent visits to Bayreuth; and dedicated the Symphony No. 3 to Wagner. In 1882 Wagner was reputed to have said, "I know of only one composer who measures up to Beethoven, and that is Bruckner." Unfortunately, the musical world at that time was divided into two camps: the Wagnerians and the anti-Wagnerians. The major Viennese critics led by Eduard Hanslick were violently opposed to Wagner and anyone allied to him. Bruckner became known as a Wagnerian symphonist, and the expected scathing reviews of his works from Hanslick and others caused him great pain and disappointment.



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# Philharmonia Orchestra No. 2

**Jon Robertson**, guest conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Oct. 26, 2013 | Sunday, Oct. 27, 2013

Sponsored by Arlyne and Myron Weinberg



# PROGRAM

**Saturday, Oct. 26, 2013 at 7:30 p.m. | Sunday, Oct. 27, 2013 at 4 p.m.**

Orchestral Suite No. 3 in D major, BWV 1068

J.S. Bach

*Ouverture*

(1685–1750)

*Air*

*Gavotte I*

*Gavotte II*

*Bourrée*

*Gigue*

Symphony No. 1 in D major "Classical," Op. 25 (1917)

Sergei Prokofiev

*Allegro*

(1891–1953)

*Larghetto*

*Gavotta; Non troppo allegro*

*Finale: Molto vivace*

## INTERMISSION

Symphony No. 9 in E minor "From the New World," Op. 95 (1893)

Antonín Dvořák

*Adagio—Allegro molto*

(1841–1904)

*Largo*

*Scherzo: Molto vivace —Poco sostenuto*

*Allegro con fuoco*

# PROGRAM NOTES

**J.S. Bach**

**Orchestral Suite No. 3 in D major**

**Notes by James Keays**

During the baroque period, composers did not normally use modulations to distant tonal centers as a way of generating drama and tension within movements. The tuning systems being used and the practice of limiting each piece to only one mood or affection served as constraints. When music for larger ensembles (or orchestras, as they were sometimes called) became popular at the beginning of the 18th century, larger dramatic forms not relying upon tonality necessarily evolved. The most frequently used was the concerto, with drama inherent in the conflict between the soloist (or soloists) and the orchestra. The second was the suite of contrasting formalized dance movements.

Although other Baroque composers wrote more frequently for the orchestra, the works by J. S. Bach (six Brandenburg Concerti and four Orchestral Suites) are considered to be among the very finest examples in the style.

Most of Bach's secular instrumental works came from the period 1717-1722 when he was employed by Prince Leopold of Cothen. As a Calvinist, the

Prince required no church music other than simple unadorned hymns and psalms. He did, however, maintain an excellent orchestra for which Bach was encouraged to compose. The opportunity to do so allowed Bach the freedom to experiment and develop his own secular orchestral style. Of the four orchestral suites, the first two were written for the orchestra at Cothen. The Suite No. 3 in D major, as well as its successor, dates from around 1728 when Bach worked in Leipzig at the Thomaskirche. As was the custom, the *Suite No. 3* begins with a stately French overture, with a slow introduction followed by a fast fugal section and a repeat of the opening. There follows a movement consisting of one of the longest, most beautiful baroque melodies ever written—later immortalized as the “Air on the G String”. The remainder of the work consists of four stylized dances. The orchestration was perhaps conceived as being for two four-part orchestras: one of strings and the other consisting of three trumpets and timpani. The oboe parts may have been added as an afterthought since they double the violins except in the Air. This work, like many others of Bach, was revived in the 1830s by Felix Mendelssohn and has enjoyed a rightful place in the repertoire ever since.

**Sergei Prokofiev**  
**Symphony No. 1 in D major "Classical"**

**Notes by Anthony Suter**

Sergei Prokofiev was the first important Russian composer to grow up during Czarist times and eventually became what might be referred to as a Soviet composer. During his long and productive life he managed to become a truly international figure both in terms of his popularity and evolving compositional styles. He had virtually the same conservatory training as Rachmaninov and Scriabin, but went beyond the confines of Russian nationalism and unique personal styles to embrace the primitivism of Stravinsky and the machine-music of the French Les Six.

A child prodigy, Prokofiev composed his first piano piece at the age of eight and two operas by age 11. At 13 he was enrolled at the St. Petersburg Conservatory, where he successfully completed courses in piano, orchestration and conducting, even though he was not happy with the quality of the teaching. His knowledge of contemporary music was broadened through participation in informal student new-music ensembles. It was here that he became acquainted with the contemporary music of Schonberg, Debussy and Richard Strauss. His first major work, Piano Concerto No. 1, written while still a student, greatly shocked the public, as well as his teachers.

After graduation Prokofiev went to Paris where he came to know the work of the famous Ballets Russes and fell under the spell of Stravinsky, whom he greatly admired. During the war years he returned to Petrograd and enrolled in the conservatory organ classes in order to avoid conscription. After the Revolution he spent four years in the United States and 14 years in Paris before returning to his fatherland—now the Soviet Union. Despite a few bouts with censors and some unsuccessful attempts to write "Soviet-Realism" works, he remained true to his somewhat ironic and unconventional style.

The light-hearted Symphony No. 1 "Classical" was composed, surprisingly, during 1916 and 1917 at the height of the Revolution and performed for the first time in March just days before Prokofiev fled to America. It began as an experiment in composing away from the piano during a visit to the country. Prokofiev deliberately attempted to write it in the style of Haydn for an orchestra of classical proportions. He would later say, "It seemed to me that had Haydn lived in our day he would have retained his own style while accepting some of the new at the same time. That was the kind of symphony I wanted to write." Even though he would go on to write six others of larger proportions and with greater substance, the Symphony No. 1 always remained his most popular.



**Antonín Dvořák**  
**Symphony No. 9 in E minor**

**Notes by Anthony Suter**

When the philanthropist Mrs. Jeannette Thurber decided to establish the National Conservatory of Music in New York City in 1891, it was only natural for her to seek a recognized European composer to serve as its principal attraction. The fact that she chose Antonín Dvořák to fill the position was not surprising; for of all the composers active at the time he was the one with the best-established reputation. He was also well known as a nationalist composer. This fact made him even more desirable because Mrs. Thurber hoped to use the conservatory to foster the movement on American soil.

His immediate response to her invitation was negative, for he was a well-settled family man who had little desire to leave his beloved Czechoslovakia. In the end, her offer of an incredibly high salary of \$15,000 changed his mind. He arrived in New York in October 1892, and for the next three years served as the head of the conservatory. He never did adjust to big-city living and only the summers spent among the Czech farmers of Spillville, Iowa, made the experience bearable for him.

The people and surroundings of Spillville—in the northeast corner of Iowa—reminded Dvořák very much of his homeland. His consequent longings for it resulted in the composition of four of his finest (and most Czechoslovakian) works. The "*American*" *Quartet* and *Quintet*, the *Cello Concerto*, and the *Symphony No. 9 "From the New World"* were all sketched and composed in Spillville and/or New York City.

Although Dvořák was brought to America primarily to show American composers how to write nationalistic music making use of Native American musical sources, and though he encouraged them to do so in word and speech, he himself did not do so. Despite many beliefs

to the contrary, the *Symphony No. 9* does not make use of Native American musical sources, but rather is imbued with Dvořák's longing for his fatherland. All of the supposedly American touches—pentatonic scales, flatted sevenths in minor keys and syncopations found in spirituals—are also common to Czech music and had been used by Dvořák for decades before coming to America.

It is important to remember that the symphony is titled, "*From the New World*" and not "*Of the New World*." Although it was written here, it is probably the most Czech of all his works.

The *Symphony No. 9* in E minor was first performed to an eager and enthusiastic audience in Carnegie Hall on December 16, 1893. It is one of Dvořák's most unified works because much of the same melodic material appears in each of the movements. The brooding introduction contains material, which hints of the main theme presented by the horns in the allegro section. The secondary material consists of a Czech folk-like melody in g minor and a quiet theme in the flute, which uses the rhythm of the opening theme and the inversion of its contour—definitely not *Swing Low, Sweet Chariot*. The second movement features the famous English horn solo, which is commonly believed to be the spiritual *Goin' Home*. In reality, the "spiritual" was composed after the symphony and uses Dvořák's melody. Thematic material from the first movement is used to bring the movement to a close. The third movement scherzo is pure Czech dance music driven by vigorous rhythms. In the coda, the principal theme of the first movement makes yet another appearance. The satisfying finale uses a theme combined with material from each of the previous movements and ends with the principal theme of the first movement now triumphantly stated in E major.



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# Philharmonia Orchestra No. 3

**Guillermo Figueroa**

Lynn Philharmonia Music Director and Conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Nov. 16, 2013 | Sunday, Nov. 17, 2013

# PROGRAM

**Saturday, Nov. 16, 2013 at 7:30 p.m. | Sunday, Nov. 17, 2013 at 4 p.m.**

## **Featuring winners of the annual Conservatory Concerto Competition**

On Friday and Saturday, Oct. 11 and 12, conservatory students performed in the preliminary round of the competition, and ten musicians were then selected by the jury to be finalists.

The students you are hearing tonight are the winners of the 2013 Lynn University Conservatory of Music Concerto Competition.

See insert for program details.

# PROGRAM

**Saturday, Nov. 16, 2013 at 7:30 p.m.**

Overture to *Benvenuto Cellini*, Op. 23

Hector Berlioz  
(1803-1869)

Concerto for Violoncello in E minor, Op. 61

*Adagio; Moderato*

*Lento; Allegro molto*

*Adagio*

*Allegro; Moderato; Allegro, ma non troppo; Poco più lento; Adagio*

Edward Elgar  
(1857-1934)

Doniyor Zuparov, cello

## INTERMISSION

Concerto Fantasia on Motives from  
Verdi's Opera *Rigoletto*

Luigi Bassi  
(1833-1871)  
Orch. by  
Kenneth Lee Richmond

Anna Brumbaugh, clarinet

*Capriccio Espagnol*, Op. 34

*Alborada*

*Variazioni*

*Alborada*

*Scena e canto gitano*

*Fandango asturiano*

Nicolai Rimsky-Korsakoff  
(1844-1908)



# PROGRAM

Sunday, Nov. 17, 2013 at 4 p.m.

Overture to *Benvenuto Cellini*, Op. 23

Hector Berlioz  
(1803-1869)

Concerto No. 1 for Piano in C minor, Op. 35  
*Allegretto; Lento; Moderato; Allegro con brio*

Dmitri Shostakovich  
(1906-1975)

Vladislav Kosminov, piano  
Timothy Nemzin, trumpet

## INTERMISSION

Concerto for Viola (1962 version)

*Andante comodo*  
*Vivo, con molto preciso*  
*Allegro moderato*

William Walton  
(1902-1983)

Brenton Caldwell, viola

*Capriccio Espagnol*, Op. 34

*Alborada*  
*Variazioni*  
*Alborada*

*Scena e canto gitano*  
*Fandango asturiano*

Nicolai Rimsky-Korsakoff  
(1844-1908)

## DONIYOR ZUPAROV, cello

Doniyor Zuparov started playing the cello at age seven. He studied at the National Musical Lyceum, named after R.M. Glier, from 1995-2006 with Professor Jahongir Ibragimov. During his studies, Zuparov participated in various performances, competitions and musical festivals including: The National Cello Competition in Tashkent – 1st prize (2005); National Chamber Music Competition – 2nd prize (2002); The First International Competition named after A. Jubanov in Almaty, Kazakhstan – 2nd prize (2006) and participated in the “New Names” International Festival in Moscow and “Young Talents” International Festival in Bishkek. He was awarded the V. Spivakov Scholarship Fund, “New Names” and “Ulugbeck” international scholarships.

In 2006, Zuparov entered the State Conservatory of Uzbekistan in the class of Professor Ulugbeck Imamov on a full government scholarship winning 3rd prize in the Ninth International Cello Competition “Shabyt” (Astana, Kazakhstan) the same year. In 2007 and 2008, he also participated in concerts in the International Festival “Moscow Meets Friends” (Russia).

As a soloist, Zuparov has performed with the leading orchestras in Uzbekistan: Sogdiana National Folk Orchestra, Soloists of Uzbekistan Chamber Orchestra, Turkistan Chamber Orchestra, National Symphonic Orchestra, MTC Orchestra, Conservatory's Students Symphonic Orchestra and the Conservatory's Students Chamber Orchestra.

He was the principal cellist of the symphonic and the chamber orchestra of the State Conservatory of Uzbekistan. In 2009, he received the position of principal cellist of the CIS Youth Symphony Orchestra conducted by Mark Gorenstein.

Zuparov has had the privilege to work with such conductors as V. Spivakov, M. Gorenstein, A. Slutskiy, Z. Haknazarov, V. Neimer, E. Azimov, F. Abdurahimova, A. Sapaev, A. Raimdjanov, A. Sultanov, U. Imamov, and participated in master classes with renowned cellists A. Seleznev, I. Gavrysh, V. Birina, D. Miller, B. Andrianov (Moscow), M. Barley (Great Britain), M. Istomin (USA) and A. Nikulesku (Romania).

In 2011, Mr. Zuparov graduated with his Professional Performance Certificate from Lynn University Conservatory of Music. He also won the Lynn Concerto Competition in 2011 and performed Shostakovich Cello Concerto No. 1 with the Lynn Philharmonia under guest conductor Bruce Polay. Currently, Mr. Zuparov is pursuing his Master's of Music as a student of David Cole at the Lynn University Conservatory of Music.

## ANNA BRUMBAUGH, clarinet

Praised for her “incisive” playing by the *New York Times*, clarinetist Anna Brumbaugh has appeared with ensembles such as the American Ballet Theatre Orchestra, The Orchestra of St. Luke's, and The Colorado Music Festival Orchestra.

Ms. Brumbaugh received her Master of Music degree at the Juilliard School in May of 2013. She received her Bachelor of Music degree and Performer's Certificate from the Eastman School of Music, graduating with High Distinction. Her major teachers have included Jon Manasse, internationally acclaimed soloist and Bil Jackson, former principal clarinet of the Colorado Symphony.

She has been highlighted as a chamber musician and recently collaborated with the Eastman Wind Ensemble to record the Stravinsky Octet for their latest CD, available from AVIE Records. Also a passionate interpreter of new music, Ms. Brumbaugh was a featured soloist on the world premiere of Robert Morris' *Arboretum* in 2010.

#### **(ANNA BRUMBAUGH cont'd)**

During the summer, Ms. Brumbaugh has attended the Colorado College Summer Music Festival, and has performed professionally with the Lakes Area Chamber Music Festival in Brainerd, MN.

A dedicated educator, Ms. Brumbaugh worked as a mentor for the Juilliard Pre-College Division and taught students through two of Juilliard's Educational Outreach Programs, the "Music Advancement Program" and the "Instrumental Music Program." Through these programs, she helped bring classical music to children from backgrounds underrepresented in American performing arts.

A native of Boulder, Ms. Brumbaugh enjoys hiking and biking in the beautiful state of Colorado.

#### **VLADISLAV KOSMINOV, piano**

Pianist Vladislav Kosminov, a native of Uzbekistan, has appeared frequently with the National Symphonic Orchestra of Uzbekistan in concert of Rachmaninoff, Grieg, Beethoven, Scriabin, Tchaikovsky, Chopin, and Brahms. He is a prize-winner of several international and national competitions including the "Shabyt Inspiration International Piano Competition" (Gran-Prix, Kazakhstan-Astana 2009), National Piano Competition (1st Prize, Uzbekistan-Tashkent 2005), and the International Rubinstein Piano Concerto Competition (2nd Prize, France-Paris 2004).

Coming from a musical family, he was trained for a future as a soloist and began his studies at the Musical Academic Lyceum for gifted children. He continued studies with Marat Gumarov at The State Conservatory of Uzbekistan. In the fall of 2013 he enrolled in the Professional Performance Certificate program at the Lynn University Conservatory of Music in Boca Raton, Florida to study with Roberta Rust.

#### **BRENTON CALDWELL, viola**

Brenton Caldwell began viola studies at the age of 12 and has since performed as a soloist, chamber and orchestral musician throughout the world. Brenton was an inaugural fellow in the Academy - a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute. Brenton was a prize winner in the 2009 National Young Artist and the Watson Forbes International Viola Competition.

As an orchestral musician, Brenton has performed in the viola sections of the Alabama Symphony, National Symphony and the New York Philharmonic. He has appeared at the Amelia Island Chamber Music Festival, BRAVO! Vail Valley, Music@Menlo, Angel Fire, Banff, Ravinia, Verbier festivals. Mr. Caldwell has had the privilege of collaborating with esteemed artists such as Gary Graffman, Daniel Hope, Ida Kavafian, Menahem Pressler, Steven Tenenbom, Donald Weilerstein and Eugenia Zukerman. Brenton received his Bachelor of Music degree from the Cleveland Institute of Music and an Artist Diploma from the Curtis Institute of Music. Previous teachers include Misha Amory, Roberto Díaz, Jeffrey Irvine, Lynne Ramsey, and Karen Tuttle.

Brenton is a first year student in the Master of Music program studying with Ralph Fielding.



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# Philharmonia Orchestra No. 4

**Guillermo Figueroa**

Lynn Philharmonia Music Director and Conductor

**Carol Cole**, Violin

**David Cole**, Cello

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Jan. 18, 2014 | Sunday, Jan. 19, 2014





# PROGRAM

Saturday, Jan. 18, 2014 at 7:30 p.m. | Sunday, Jan. 19, 2014 at 4 p.m.

Overture to *Le nozze di Figaro* (The Marriage of Figaro) K. 492

W.A. Mozart  
(1756–1791)

Concerto for Violin, Cello and Orchestra in A minor, Op. 102

*Allegro*

*Andante*

*Vivace non troppo*

Johannes Brahms  
(1833–1897)

## INTERMISSION

*Fandangos*

Roberto Sierra  
(b. 1953)

Suite from *Der Rosenkavalier*

(The Knight of the Rose), Op. 59 (1911)

Richard Strauss  
(1864–1949)



### **CAROL COLE, Violin**

Violinist Carol Cole has appeared at major music centers in 22 countries and 25 U.S. states as soloist, chamber musician and orchestra leader, with critical praise for her musical artistry. "She knows how to capture the hearts of her listeners" (*Il Messaggero*, Italy). She has performed in many prestigious music festivals including the Spoleto Festival of Two Worlds, Italy; Jeunesses Musicales, Belgrade; Grand Teton, Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall. For 12 summers she was an artist faculty member at the Indiana University's Music Festival and String Academy.

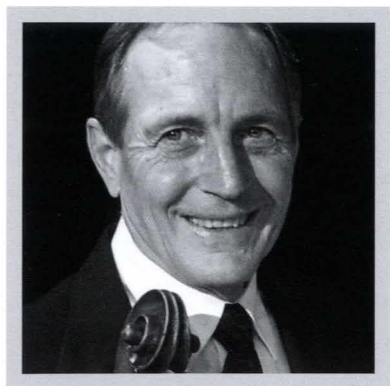
Cole has collaborated with the most distinguished artists of our time, including: Leon Fleisher, Rudolf and Peter Serkin, Andre Watts, Yehudi Menuhin, Pinchas Zukerman, Isaac Stern, Henryk Szeryng, Elmar Oliveira, Mstislav Rostropovich, Luciano Pavarotti, Maria Callas, Cecilia Bartoli, Pierre Rampal, Maurice Andre, Myron Bloom, Ricardo Morales, Claudio Abbado, Pablo Casals, Ricardo Muti, Pierre Boulez, Sir Neville Marriner, Daniel Barenboim and Leonard Bernstein. Cole was a member of the Vancouver Symphony, Orchestra La Scala of Milano, RAI Orchestra of Torino,

Philadelphia Opera and Ballet orchestras, Philly Pops orchestra, leader and solo violinist of I Solisti Aquilani, and the associate concertmaster of the Florida Philharmonic and Florida Grand Opera. She has recorded for Bongiovanni, Harmonia Mundi, and Eurartists.

At the Curtis Institute of Music, she studied with Arnold Steinhardt and chamber music with members of the Guarneri, Budapest and Curtis string quartets. She performed in master classes for Joseph Gingold and Dorothy Delay. As winner of the San Francisco Symphony Young Artist competition, Cole made her debut with the San Francisco Symphony at age 13. She won top prizes in many violin competitions including: The Stresa International competition and the Performers of Connecticut Chamber Music competition at Yale University. She is laureate of the Romanini and Lipizer International Violin Competitions and the Kennedy Center Competition for Contemporary Music.

Recent appearances include performances with Ensemble M on Whidbey Island, Wash., and in Philadelphia with members of the Philadelphia Orchestra, a duo recital with David Cole along with master classes given at the Central Conservatory of Music in Beijing, China, and performances of the Beethoven Triple Concerto with David Cole, Jon Robertson and the Lynn Philharmonia Orchestra conducted by John Nelson.

Carol Cole is currently professor of violin and chamber music at Lynn University Conservatory of Music. Her students have won dozens of awards, and she is the recipient of the 2012 "Studio Teacher of the Year Award" from the Florida chapter of the American String Teachers Association.



### DAVID COLE, Cello

David Cole is a fourth generation musician. His great-grandfather and grandfather were violinists, and his father, Orlando, was the famed cellist of the Curtis String Quartet and teacher at the Curtis Institute. He graduated from the Curtis Institute having studied with Metta Watts, Orlando Cole, Leonard Rose, and Zara Nelsova. David Cole participated in the Pablo Casals master classes during two summers at Marlboro, and performed and recorded with the orchestra conducted by Casals. He also participated in a Jeunesse Musical in Yugoslavia and in the Aspen and Tanglewood Music Festivals.

Cole has been soloist with the Philadelphia Orchestra, the National Symphony in Washington, the symphony of Nice, France, the Solisti L'Aquilani at Carnegie Hall, and more than 75 solo performances with the Abruzzo Symphony in Italy. He was awarded a Martha Baird Rockefeller grant after performing at Carnegie Hall, and recorded trios with famed pianist Rudolf Serkin and violinist Pina Carmirelli. Cole was chosen to play in a master class lesson with Pablo Casals on the Bell Telephone Hour as part of a documentary on the Marlboro Festival.

David and violinist wife Carol spent over 10 years in Europe where they toured extensively, appearing as soloists, as members of chamber groups and as principle players in symphony orchestras. David Cole's musical experience includes playing as a member of several orchestras including La Scala in Milan, the Turin Radio Orchestra, the Vancouver Symphony, and, as principle cellist, with the New Jersey Symphony, the Florida Philharmonic, the Abruzzo Symphony, the Bethlehem Bach Festival Orchestra, the Solisti L'Aquilani, the Wilmington Symphony, the Florida Grand Opera, and Pennsylvania Ballet Orchestra.

Cole's love for classical music and his belief in its power as a living art form have inspired him not only to strive for the highest standards in cello performance, but to devote himself to passing on the knowledge handed down to him by great artists of the past. As a teacher, Cole began as a teenager at the New School of Music in Philadelphia, continuing at the Istituzione Sinfonica D'Abruzzo in L'Aquila, Italy. Over the past two decades he has taught at the New World School of the Arts in Miami, the Dreyfoos School of the Arts in West Palm Beach, and many summers at Indiana University's summer music festival.

Presently, Cole is professor of cello and department head of strings at Lynn University Conservatory of Music.



# PROGRAM NOTES

## **Overture to *Le nozze di Figaro* (The Marriage of Figaro) Wolfgang Amadeus Mozart**

**Notes by James Keays**

When Mozart moved to Vienna in 1781 to live out what would be the last 10 years of his life, he had every reason to believe that fame and fortune would certainly come his way. Vienna was, after all, the musical capital of Europe. One could expect to find there the most discriminating and intelligent of audiences. Unfortunately for Mozart, they were also fickle audiences, sensitive for the most part only to the politically influenced preferences of the court. He found it difficult to gain the respect of the powerful men who surrounded Emperor Joseph II and, thus, languished over four years as a composer of brilliant, but largely neglected, works.

Dramatic stage music, the genre in which Mozart had the greatest potential to excel, was the most difficult to conquer without the aid of those in charge of the official court theater. Fortunately for Mozart—and the world of music to follow—opportunities began to present themselves in the latter part of 1785. At this time, both Mozart and the court composer Salieri were each commissioned to write a short one-act opera to be performed in the Orangery of the Schönbrunn Palace. The result was *Der Schauspieldirektor* (The Impresario), a brilliant parody of theatrical life that reawakened Mozart's interest in writing for the stage.

Earlier in 1785, Mozart had been approached by court poet Lorenzo da Ponte, who suggested that the two collaborate on an opera based upon Beaumarchais' *Le Mariage de Figaro*. There were many reasons not to proceed with Figaro. Most important was the fact that the Emperor Joseph II had banned the play, because of its strong anti-royalist overtones. Additionally, Mozart felt sure that Salieri and his other rivals would block the staging of the work if the commission were to go to him. The wily da Ponte was able to gain the emperor's approval by censoring the political message of the play and to see that the project was offered to Mozart. Buoyed by the success of *Der Schauspieldirektor*, and intrigued by da Ponte's excellent libretto, Mozart eagerly began the composition of *Le nozze di Figaro* in January 1786.

Mozart worked on the opera sporadically between the composition of three great piano concertos: KV 482 in E flat, KV 488 in A, and KV 491 in C minor. The opera was finished in April 1786 and first performed on May 1. It was Mozart's greatest operatic success. The audience responded with cries of "Viva, viva, grande Mozart!" and virtually every number had to be repeated. The matchless overture, hurriedly written only days before the premiere, perfectly captures the wit, delicacy and liveliness of the work that would follow.

## **Johannes Brahms Concerto for Violin, Cello and Orchestra**

**Notes by James Keays**

For young Germanic composers reaching musical maturity in the latter quarter of the 19th century, the shadows of Beethoven and Wagner loomed large. Some such as Wolf and Bruckner fully embraced the tenets of Wagnerism and wrote the songs and symphonies which Wagner did not. Mahler, as we shall see, wedded song with

symphony in ways never attempted by the two masters. For Johannes Brahms, the way to the future was through the past. He alone looked back and comfortably mined the legacy of the previous century, aware of the creative excitement generated by the early romantics, but choosing instead the comforting predictability of classical and baroque models.

Because he was a pianist, the young Brahms naturally made use of the instrument in almost all of his early works. He did not begin to write for the orchestra until he had the opportunity to work with one in Detmold in 1857. Significantly, his first works in the genre were two serenades patterned after those popular in the late 18th century. His attempt to write a symphony at that time was abandoned and the work modified into the relatively unsuccessful Piano Concerto in D Minor Op. 15. It wasn't until 1876 that he finally had the courage and confidence to complete his Symphony No. 1. During the next 10 years he was to write all of his mature orchestral works including three more symphonies, two overtures, a piano concerto, a violin concerto and his final orchestral work, the *Concerto for Violin and Violoncello Op. 102*.

"The Double Concerto," as it is commonly called, was composed for friends—violinist Joseph Joachim and 'cellist Robert Hausmann. Joachim was the leading violin soloist during the latter part of the 19th century, and because of his fame was able to help advance Brahms' career. Consequently, virtually all of Brahms' violin music was written expressly for him. A few years before writing the Double Concerto the friendship between the two became strained when Brahms sided with Joachim's wife after a bitter divorce. It is likely that the concerto was written in an attempt to heal the breach between them. The work bears the dedication, "To him for whom it was written: Joseph Joachim." Apparently Joachim was not entirely appeased, for he

let it be known that he did not think it one of Brahms' better works. Brahms himself expressed doubts by saying that the "writing of the Violin and Violoncello Concerto might better have been left to someone who understands fiddles better than I do."

The work was written in 1887 during a summer vacation at Thun, Switzerland. Its inspiration was most certainly the concerto grosso form as used by such composers as Bach, Handel and Vivaldi. Although very popular in the early 18th century, concerti for more than one instrument were virtually ignored by the classical masters. The most immediate predecessor in this style was the *Triple Concerto* by Beethoven. Even as far back as Vivaldi one can find very few such works written for the combination of violin and violoncello. Combining instruments so widely separated in range and tonal weight presented the type of challenge that Brahms enjoyed. His solution was to keep the accompaniment relatively light and to allow the 'cello to serve as a mediator between the violin and orchestra.

The work opens with four measures for the full orchestra followed by a cadenza for the soloists. The principal themes that follow are both introduced by the 'cello. The second movement begins with a call in the horns which is answered by the woodwinds. The four notes of the calls are then heard as the first notes of one of Brahms' most broad and lyric themes, delivered in octaves by the soloists. The composer's biographer, Walter Niemann, called this movement a "great ballade, steeped in the rich mysterious tone of a northern evening atmosphere." The finale is a rollicking rondo with four themes, which have the flavor of the Hungarian gypsy music so dear to Brahms. In spite of its classical, or even baroque form, the Double Concerto remains one of Brahms' most mature and interesting works.

**Roberto Sierra**  
***Fandango***

**Notes by Roberto Sierra**

*Fandango*, composed in 2000: "Antonio Soler's (1729–1783) *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandango* is a fantasy, or a 'super-fandango,' that takes as point of departure Soler's work and incorporates elements of Boccherini's *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation."



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# Philharmonia Orchestra No. 5

**Guillermo Figueroa**

Lynn Philharmonia Music Director and Conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, Feb. 8, 2014 | Sunday, Feb. 9, 2014



# PROGRAM

Saturday, Feb. 8, 2014 at 7:30 p.m. | Sunday, Feb. 9, 2014 at 4 p.m.

Overture to *Guillaume Tell* (William Tell)

Gioachino Rossini  
(1792–1868)

*Don Juan, Op. 20*

Richard Strauss  
(1864–1949)

## INTERMISSION

Symphony No. 4 in F minor, Op. 36

*Andante sostenuto*

*Andantino*

*Scherzo*

*Final: Allegro con fuoco*

Pyotr Ilyich Tchaikovsky  
(1840–1893)

# PROGRAM NOTES

**Richard Strauss**

***Don Juan***

**Notes by James Keays**

Richard Strauss (who was not related to the famous Viennese Strauss) holds a somewhat peculiar position in the history of music. A child of the late-romantic period, he naturally would have been expected to compose in the tradition of Berlioz, Liszt, Brahms and Wagner. This he did, but only after an unusual education.

His father, Franz, principal horn in the Munich Court Opera, prohibited the young Richard from studying or playing music written after Beethoven until he was well into his teens. When he was finally allowed to study the score of Wagner's *Tristan und Isolde*, the effect on the impressionable young Strauss was nearly overwhelming.

By 1880 he had managed to establish his own personal style, to which he clung until his death in 1949, seemingly unaware of the powerful new currents that were shaping the music of the 20th century. Except for a few minor symphonic and chamber works, the bulk of Strauss' work took the form of tone poems and operas. The brilliant works seem slightly outnumbered by the merely average. Inconsistency and its resulting criticism seldom bothered Strauss because he had a large and dedicated following in his native Germany.

The tone poem *Don Juan* was Strauss' first success and in many respects one of his best works. It was based upon portions of a poem on the subject by Nicholas Lenau. Strauss' work is not a symphonic picture of the sensual hero of Mozart's opera *Don Giovanni* or of the subject of works by Calderon, Moliere, E.T.A. Hoffman, Pushkin or George Bernard Shaw. Rather than depict the sensuality of Don Juan, Strauss chose to suggest vividly its effects. The music was conceived in a free sonata form with a bold opening theme describing the impulsive hero. This is followed by a violin solo in the uppermost register representing the shy Zerlina. Don Juan in turn professes his love in an expressive cantilena played by the solo horn, clarinet and violin. A gentle sighing oboe melody follows and characterizes Donna Anna.

The mood of serenity is interrupted by a second Don Juan theme, one of Strauss' most brilliant melodic ideas boldly presented by the fortissimo unison horns. At the climax of the work, the hero repents and the concluding coda marks the extinction of his desires. The final melodic descent in the minor mode serves as a release from the almost continuous tension of the work. Strauss conducted the first performance on Nov. 11, 1889, in Weimar. The work was immediately acclaimed and clearly established the young composer as a worthy successor to Liszt and Wagner.

**Pyotr Ilyich Tchaikovsky**  
**Symphony No. 4 in F minor**

**Notes by James Keays**

There is general agreement among scholars that Tchaikovsky suffered through frequent emotional crises, particularly during the time he composed Symphony No. 4. It appears that this crisis was caused by dramatically different relationships with two women. One was Nadezhda von Meck, who provided Tchaikovsky with the opportunity to share his innermost feelings. The other was Antonina Milyukova, his partner in an ill-conceived and impossible marriage.

The first relationship began in December 1876, when Tchaikovsky accepted a commission from the wealthy widow von Meck and saw it blossom into an extraordinary 14-year affair maintained entirely by correspondence. All personal contact was avoided, and each served as a fantasy figure for the other, their common bond being a revulsion against physical relations with the opposite sex. Nadezhda provided a generous annual stipend, and both poured out their feelings in volumes of letters. It was during this highly emotional period, the spring of 1877, that Tchaikovsky began work on his Symphony No. 4. He dedicated the work to her, described it as "ours," and confessed in writing, "how much I thought of you with every bar."

In late April or early May 1877, Tchaikovsky received a written declaration of love from Antonina Milyukova, who claimed to have met him as a student at the conservatory. He immediately rejected her offer but later changed his mind. Perhaps he was moved by the similar plight of Tatyana in the Pushkin novel *Eugene*

*Onegin*, a work that was firing his imagination at the time and would become an opera of the same name. He might have taken the advice of well-meaning friends who hoped the relationship would provide a "cure." The marriage took place in July. Tchaikovsky made a pathetic attempt at suicide in September. Throughout all of this emotional turmoil he continued to pour out his feelings to Madame von Meck and worked feverishly on Symphony No. 4 and *Eugene Onegin*.

The premiere of the symphony took place the following February to mixed reviews. It was presented as an abstract work, but for the benefit of Madame von Meck, Tchaikovsky provided a "private" program. In it he describes the opening fanfare as "...Fate, the fatal power which hinders one in the pursuit of happiness..." It returns again and again to mark off the principle sections of the movement. The second movement shows "...another phase of sadness. One mourns the past and has neither the courage nor the will to begin a new life." The pizzicato figures in the scherzo "...are capricious arabesques, vague figures, which slip into the imagination when one has taken wine and is slightly intoxicated: military music is heard passing in the distance."

The finale is explained in part as follows: "If you have no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity." Tchaikovsky concludes this most personal of all his large-scale works with a restatement of the "fate" theme which tries unsuccessfully to silence the folk songs and marches of the people. The program ends with the words, "Rejoice in the happiness of others and you can still live."



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Lynn Philharmonia Music Director and Conductor

**Brett Karlin**

Master Chorale of South Florida Artistic Director and Conductor

Keith C. and Elaine Johnson Wold Performing Arts Center  
Boca Raton, Fla.

Saturday, March 22, 2014 | Sunday, March 23, 2014



# PROGRAM

Saturday, March 22, 2014 at 7:30 p.m. | Sunday, March 23, 2014 at 4 p.m.

Symphony No. 2 in C minor "Resurrection"

*Allegro maestoso*

*Andante Moderato*

Gustav Mahler

(1860–1911)

## INTERMISSION

*In ruhig fließender Bewegung*

*Urlicht Sehr feierlich, aber schlicht*

*Im Tempo des Scherzos*

*Featuring the Master Chorale of South Florida*

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Abigail Santos Villalobos, soprano

Gabriela García, mezzo-soprano

Master Chorale of South Florida

### **Abigail Santos Villalobos, soprano**

Abigail Santos Villalobos has been celebrated for her warm stage presence and satiny voice. Her most recent performances include, singing with the Cincinnati Symphony, Kentucky Bach Choir, Lynn Philharmonia, Voices of Ascension of New York City, The Santa Fe Opera apprentice program, Cincinnati Chamber Orchestra and Carnegie Hall. Her upcoming performances include, debuting with The Atlanta Opera as Barbarina in *Le Nozze di Figaro*, soprano soloist in *Carmina Burana* at Emory University Symphony Orchestra, and collaborating with renowned conductor Maestro John Nelson in works such as: Bach's *St. John Passion*, Poulenc's *Gloria* and Haydn's *Creation* in Costa Rica, New Jersey and Chicago respectively.

A College Conservatory of Cincinnati graduate, Santos has been featured as Morgana in Handel's *Alcina*, Sofia in Rossini's *Il Signor Bruschino*, Cleopatra in Handel's *Giulio Cesare* and Zerlina in Mozart's *Don Giovanni*. Abigail has performed professionally with renowned Opera Programs such as, Cincinnati Opera, The Santa Fe Opera Apprentice program, San Francisco Merola Opera program, International Vocal Arts Institute and CCM Spoleto.

Originally from Puerto Rico, her numerous honors have included soloing with the Puerto Rican National Choir and working with both the National Symphony and renowned native composer Ernesto Cordero. Her performances on the island include soloing in the Schubert Mass, Poulenc and Vivaldi's *Gloria*. Abigail's honors include, finalist of the 2014 MONC Southeast region, 2013 promising artist of the Santa Fe Opera apprentice program Anna Case MacKay Award, 2012 Kentucky Bach Choir Competition, 2011 Sam Adams Award, 2010 Italo Tajo Memorial Award and 2010 Metropolitan Opera National Semi-finalist.

### **Gabriela García, mezzo-soprano**

In 2011 Ms. García made her Avery Fisher Hall debut as Anna in *L'Africaine* with The Opera Orchestra of New York and later in the spring she returned to Avery Fisher Hall in Mozart's *Requiem* followed by Haydn's Nelson Mass at Carnegie Hall both with MidAmerica Productions. In 2010 Ms. García was heard as Quintana in Anthony Davis and Dafnis Prieto's *Revolution of Forms* in New York City Opera's VOX and also covered the role of Lola in The Opera Orchestra of New York's *Cavalleria Rusticana*. Ms. García returned to the New York City Opera roster in 2012 in *La Traviata* covering the roles of Flora and Annina.

In 2009, Ms. García was heard at Carnegie Hall in Vivaldi's *Gloria* with MidAmerica Productions and covered the role of Zeresh in New York City Opera's *Esther*. She also performed the title role of Isabella in *L'Italiana in Algeri* with the Dicapo Opera Theatre and sang in Beethoven's *Missa Solemnis* with the New Mexico Symphony Orchestra. She made her Carnegie Hall debut in 2008 as Teresa in The Opera Orchestra of New York's *La Sonnambula*.

In the 2006 world premiere of *Time and Again Barelas* by Miguel del Águila, Ms. García performed the lead role of *Marcelina Barela* with the New Mexico Symphony. Also in 2006, at Lincoln Center in Golijov's *Ainadamar* she sang the role of a Student. As a returning member of the Santa Fe Opera's Apprentice Program, Ms. García made her main stage debut as Dorothee in *Cendrillon* during the 2006 season. She also covered the role of Trinculo in *The Tempest*. Previously at the Santa Fe Opera she covered Rosina in *Il Barbiere di Siviglia*.

Her operatic roles include Maddalena and Countess Ceprano (*Rigoletto*), Cherubino (*Le Nozze di Figaro*), Siebel (*Faust*) and Stéphanie (*Roméo et Juliette*) with Puerto Rico's Teatro de la Opera; Mrs. Quickly (*Falstaff*) with Israel's International Vocal Arts Institute; Prince Orlofsky (*Die Fledermaus*) with Puerto Rico's Fundación de Zarzuela y Opereta; Carmen (*Carmen*) with the Seagle Music Colony; Ursule (*Béatrice et Bénédict*) with the Aspen Music Festival and the Puerto Rico Symphony Orchestra; Dido (*Dido and Aeneas*) with the Intermezzo Young Artist Program; Kate Pinkerton (*Madama Butterfly*) with Opera de Puerto Rico; a Bridesmaid (*Le Nozze di Figaro*) with the New York Grand Opera.

Ms. García will next be heard in Lynn University's Mahler's Symphony No. 2 in 2014. She has also been heard with the Sarasota Orchestra in Beethoven's Symphony No. 9, with the Berkeley Symphony Orchestra in Berlioz's *Les Nuits d'Été*; in Verdi's *Messa da Requiem* with Music in the Mountains in Durango, Colorado; and in *Mozart's Requiem* with the New Mexico Symphony.

In 2006, she was a Finalist in Portland Opera's Lieber Awards. In 2004, she was the recipient of the Lacy Award in Shreveport Opera's Singer of the Year Competition. She was a Finalist in Connecticut Opera Guild's 2003 Young Artists' Scholarship Competition; and in 2002 she was a Regional Finalist in The Metropolitan Opera National Council Competition and a Finalist in Palm Beach Opera's Guadagno Vocal Competition.



## **Brett Karlin, Master Chorale Artistic Director and Conductor**

Brett Karlin is the artistic director of the Master Chorale of South Florida and conductor of the Miami Choral Academy. With the Master Chorale he leads 100 singers through choral-orchestral masterworks, and also prepares the choir for collaborative performances with other artists and ensembles, including The Symphonia, The Cleveland Orchestra, and Andrea Bocelli. Karlin also teaches choir and music literacy to students of the Miami Choral Academy, a tuition-free afterschool program serving elementary students and their families in economically disadvantaged communities of Miami-Dade County. Prior to these appointments, Karlin conducted choirs and taught voice at Hillsborough Community College in Tampa, FL. During his two years at HCC, Karlin doubled the choral department's enrollment and stage directed and conducted the college's first opera and oratorio performances.

Karlin has worked with a variety of ensembles from large symphonic choirs to twelve-voice, professional chamber choirs. In 2009, he became the assistant conductor for Seraphic Fire, where he assisted with the ensemble's critically-acclaimed and 2012 Grammy nominated CD *A Seraphic Fire Christmas*. Recently, Karlin was involved in another 2012 Grammy nominated recording project – a recording of the London version of Brahms's *Ein Deutsches Requiem* as assistant chorus master and singer for the Professional Choral Institute, which was nominated for "Best Choral Performance."

From 2012-2013, Karlin was the assistant conductor for The Master Chorale of Tampa Bay. In this position he annually guest conducted on the Florida Orchestra's subscription series concerts to lead the premiere of The Master Chorale's annual composition competition winner. During the 2011-12 season, he assisted with the preparation of the Chorale for a Naxos label recording of Frederick Delius' *Seadrift* and *Appalachia*.

Karlin holds a Bachelor of Arts in voice from Florida State University and Master of Music degree from University of South Florida. An avid lover of music from the Baroque era and HIP (historically informed performance), Karlin can be found tuning harpsichords and listening to J.S. Bach when not working with choirs.

## Master Chorale of South Florida

The Master Chorale, South Florida's premier classical choral ensemble, is comprised of the finest classical singers in Broward, Miami-Dade and Palm Beach counties. The group was formed in 2002 following the demise of the Florida Philharmonic Orchestra and Chorus to ensure that world-class performances of major works written for chorus and orchestra would remain part of South Florida's cultural fabric. Jo-Michael Scheibe served as the first artistic director for the new group. To date, the singers have thrilled audiences with such beloved masterpieces as Brahms' *Requiem*, Mozart's *Requiem* and Mendelssohn's *Elijah*.

In their 2006-2007 season, the talented ensemble was privileged to perform Beethoven's Ninth Symphony in the Cleveland Orchestra's Miami debut at the Arsht Center, and in a Concert Association of Florida production of Verdi's *Il trovatore* at the Arsht Center and Broward Center for the Performing Arts. In 2008, the Master Chorale's performance of Orff's *Carmina Burana* sold out the Arsht Center. The following spring, the ensemble had the pleasure of performing Beethoven's Ninth again, this time with the Russian National Orchestra led by Itzhak Perlman.

In November 2009, the Master Chorale returned to the Broward Center and other locations with performances of Handel's *Messiah* under the baton of James Judd. The concert closely followed a performance of opera arias with the celebrated Italian tenor Andrea Bocelli at the BankAtlantic Center—a privilege repeated in February of 2011 and 2012.

In August 2008, Joshua Habermann was named artistic director and conductor of the Master Chorale of South Florida. He continued to audition new singers and refined the sound to create an ensemble capable of performing the most challenging repertoire at the highest level. Under his superb leadership, the ensemble performed Haydn's *Creation*, Verdi's *Requiem* and other beloved pieces to excellent reviews, before leaving South Florida for Dallas at the end of the 2010-2011 season.

Following a thorough nationwide search for a new leader, the board unanimously selected Karen Kennedy. A seasoned conductor with an impressive résumé, she brought a fresh approach and passion to the Master Chorale during her 18 months as director.

Alec Schumacker, a talented composer and conductor who received his doctoral degree in choral conducting from the University of Miami Frost School of Music, has done a superb job as interim director. The Master Chorale is excited about its newly appointed artistic director, Brett Karlin, for its 2013-2014 season.

# PROGRAM NOTES

**Gustav Mahler**

**Symphony No. 2 "Resurrection"**

**Notes by Anthony Suter**

The programmatic or narrative elements of a canonical symphonic work are often fraught with problems, inconsistencies, and a certain degree of composer indecision. Gustav Mahler's Symphony No. 2 is no exception. The composer indeed had various kinds of extra-musical ideas that encompassed various shades of explicitness. It is difficult, though, to place exactly what Mahler thought since he offered multiple (and often conflicting) statements on the subject. Here is likely one case where the process of canonization takes precedence over composer intention. The symphony is almost always referred to as the "Resurrection" Symphony, though this moniker is not from Mahler. However, the text used in the vocal and choral episodes of the piece clearly indicates the title is fitting if not completely intentional.

One explanation Mahler offers for the piece's narrative is that the second symphony relates narratively to the first symphony. The Hero of the first is buried in the second and his immortal soul is celebrated. One could read this as a precise storyline or a more abstracted, conceptual musical rumination on themes of life, death and the afterlife. In either case, this powerful work communicates directly, viscerally and (somewhat paradoxically) with complete clarity.

The first movement began life as a separate piece not attached to any other larger work. The original title was *Todtenfeier*, which translates to "funeral rites." This in itself legitimizes the idea of at least an abstracted musical narrative. The piece begins with many of the recognizable funeral music tropes, most notably the funeral march

from Beethoven's *Eroica*, or even more apt, the similar movement from his Piano Sonata, Opus 26, third movement (especially in the arpeggiations and saturation of dotted rhythms). The work was written in 1888 and was not fashioned as part of the symphony until he began work in earnest on the larger piece in 1893. The work was finished the following year and premiered in 1895 with Mahler himself conducting the Berlin Philharmonic.

The funeral music of the reappropriated *Todtenfeier* work creates an intensely colorful sound world. Mahler was a master of creating musical spaces that seem otherworldly through his use of instrumental color. The orchestra called for is large and uses many instruments not always utilized regularly. They are heard especially in this movement. The English horn and bass clarinet are featured in a duet at one point and the much maligned (outside of Schubert's *Unfinished Symphony*) doubling of clarinet and oboe pervades many of the darker passages. The horns offer a metallic backbone for many moments by playing "stopped." The use of dramatic, forceful percussion clearly shows Mahler's understanding and attention to the overall sound.

Like many funeral pieces, the work oscillates between a mournful dirge and more lyrical, sonorous passages that belie a sense of bitter-sweet melancholy rather than pure tragedy. The ending is extremely powerful, likely because of its origin as a piece meant to stand as a single work. Its slow dissolution and dark, mournful emotional content are punctuated with a spiraling fortissimo descent in the strings. It is so powerful Mahler asks for an unprecedented five minutes of silence between the first and second movements.

The second movement is vastly different which explains the temporal distance Mahler marked in the score between these movements. In the context of the resurrection narrative, this



movement is a wistful remembrance of the idealized past the backward-looking part of the cycle. The music is almost pastoral but has stormier interjections throughout. This music is effective and quite stunning in its contrast to the rest of the piece.

Mahler's musico-environmental stewardship is well known (in that he often recycled material from extant pieces into new pieces). The third movement is a famous example of this—so famous that contemporary composer Luciano Berio quotes this movement of Mahler quoting himself in the former's *Sinfonia*. The extant material here is from Mahler's *Des Knaben Wunderhorn*, on which the composer was working off and on while composing the second symphony. Tracking to at least the idea of a traditional symphonic form, the movement is cast as a scherzo. The deftly crafted lines and constantly cycling harmonies of this dancelike music flit from instrument to instrument though clarinets are featured heavily. Jewish musical traditions (and hence, the reliance on the clarinet) inform many moments of the piece, though the real climax of the piece is almost startlingly removed from the tenor of the music that surrounds it—the loud, brutal outburst near the end is often called the “death shriek” and invites comparison to the “horror chord” in Beethoven's Ninth Symphony.

This “death shriek”—perhaps ending the idea of reminiscing that has held the piece's attention for the previous two movements—takes the narrative of the piece to a completely new musical realm. Here, unlike the pause between the first two movements, the fourth movement is begun without pause. This maximizes the contrast to be sure, as the movement begins with a solo singer—the first appearance of the human voice in the work. It is an arrestingly beautiful movement sung by the alto soloist, featuring text that speaks of a longing for heaven and returning to God. The orchestral backdrop is delicate, almost like chamber music. This is yet another stark contrast from the rest of the work.

The final movement is the longest and completes the narrative of the resurrection and afterlife. This movement references music from earlier in the symphony and carries the vocal idea to its logical extension with the addition of a chorus. The text here is taken from an 18th century poem of Friedrich Gottlieb Klopstock, which Mahler edited to his own dramatic ideas. He even inserted some of his original text that more specifically represents the idea of resurrection, the immortality of the soul, and afterlife. The text forms the basis of the so-called “resurrection hymn” that is the central core of the movement (and perhaps, the work in its entirety).

The finale of the work is simply astounding to behold—the pealing chimes, the massive sound of the enormous orchestra, and the organ. These elements combine to give a fitting close to a monumental hour-and-a-half musical journey.



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**Thursday, Feb. 13 – 7:30 p.m. INDIVIDUAL TICKETS \$20**

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## FROM THE STUDIO OF ROBERTA RUST—"Playing by Heart"

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## **ELMAR OLIVEIRA VIOLIN RECITAL** Thursday, Oct. 24 – 7:30 p.m.

Internationally renowned violinist Elmar Oliveira appears in an exclusive recital at Lynn University with Collaborative Piano Faculty and New Music Festival Director Lisa Leonard.

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## **"GREAT DUOS"** Carole Cole, violin and David Cole, cello Thursday, Dec. 5 – 7:30 p.m.

Share in the life and love of music with Carol and David Cole celebrating 40 years of making beautiful music together. The concert will feature duo works by Bach, Vivaldi, Ravel and Kodály.

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## **MICHAEL ELLERT BASSOON RECITAL** Lisa Leonard, piano Thursday, March 20 – 7:30 p.m.

Explore the versatility of the bassoon and the broad spectrum of music written for it across the centuries. Discover why Frank Zappa was quoted as saying: "The bassoon is one of my favorite instruments."

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Saturday, Oct. 19 – 7:30 p.m. | Sunday, Oct. 20 – 4 p.m.

Enjoy song parodies and skits that convey their special brand of satirical humor.

## RING OF FIRE A tribute to "The Man in Black"

Saturday, Nov. 9 – 7:30 p.m. | Sunday, Nov. 10 – 4 p.m.

Although Johnny Cash himself is never impersonated, this musical revue features 14 performers who guide you on a journey through Cash's storied life and music—from the Arkansas cotton fields to the Grand Ole Opry.

## TAP—THE SHOW Tap your feet into the beat

Saturday, Jan. 4 – 7:30 p.m. | Sunday, Jan. 5 – 4 p.m.

Award-winning dancers and singers re-create your favorite Fred Astaire and Gene Kelly numbers, Broadway showstoppers, soft shoe, flamenco, tribal, Irish step and more.

## STAYIN' ALIVE One night of the Bee Gees

Saturday, Feb. 15 – 7:30 p.m. | Sunday, Feb. 16 – 4 p.m.

Joe Varga, Todd Sharman and Tony Matina become the brothers Gibb. You'll swear you are watching and listening to the real deal.

## SWEET CHARITY Winner of five Tony Awards

Saturday, March 15 – 7:30 p.m. | Sunday, March 16 – 4 p.m.

Neil Simon creates a tender, poignant and consistently funny look at the misadventures of the ways of love encountered by Charity Valentine, a "lady of the evening" who always gives her heart—and her earnings—to the wrong man.

## 4 GIRLS 4 It's girls' night out

Saturday, March 29 – 7:30 p.m. | Sunday, March 30 – 4 p.m.

Christine Andreas of *La Cage aux Folles*, Andrea McArdle of *Annie*, Maureen McGovern of *Little Women* and Faith Prince of *Guys and Dolls* are four dynamic, award-winning stars performing favorite Broadway numbers together.